

# *Modern Times*

## 60

Original Contemporary Graded Works  
for classroom or concert

Edited by Robert Brightmore

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*Chanterelle*

750

# MODERN TIMES

## THE COMPLETE SERIES

In response to the ever-growing demand for new and stimulating repertoire, Chanterelle's series *Modern Times* is an extended collection of 60 original compositions in varying styles from around the world.

First published in five separate volumes, each original book is progressive and presents carefully selected pieces, graded in accordance with the various grading standards (grades 1-6) worldwide.

The originality and imagination of the composers presented here speaks for itself and we hope that *Modern Times* will be a source of pleasure to young students, players and teachers alike.

The pieces presented here have been conceived with certain priorities in mind. The overriding consideration that I have given to editing this series is that musical expression dictating the required technique should be foremost in the mind, thus initiating a more creative approach to music-making. To this end, the repertoire chosen gives priority to phrasing of the melodic line and rhythmic understanding, as well as dynamic shape and contrast.

Each book further broadens the scope of technique, movement, positioning, the use of slurs, general expression, phrasing and articulation.

The composers who have contributed to this publication are also accomplished guitarists and all have extensive knowledge and experience of the instrument. Their styles are considerably varied and in some cases directly influenced by their backgrounds: Gilbert Biberian (Armenia/GB, 1944\*), Martin Byatt (Scotland 1956\*), Abel Carlevaro (Uruguay, 1918 - 2001), Richard Charlton (England/ Australia, 1955\*). Ernesto Cordero (Puerto Rico, 1946\*), Carlo Domeniconi (Italy, 1947\*), Brian Hodel (USA, 1948\*), Oliver Hunt (England, 1934 - 2000), Ricardo Iznaola (Cuba/ Venezuela, 1949\*), Francis Kleynjans (France, 1951\*), Stefan Soewandi (Indonesia, 1962\*), George Zarb (Greece), Jaime M. Zenamon (Bolivia, 1953\*).

Robert Brightmore, *Editor*  
January, 2007

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## 1. PRELUDIO

Jaime M. Zenamon

**Lento**  
*p i m a p a m i simile*

*mf molto legato*

4 *poco cresc.* *poco rall.* *a tempo*

8 *poco rall.* *più f* *a tempo*

12 *cresc.*

16 *cresc.* *f*

20 *rall.* *poco rall.* *D.C. al  $\oplus$  e poi la Coda*

23 **CODA** *mf* *molto rall.* *pp* *poco*

## 2. ESCALANDO

Allegretto

Jaime M. Zenamon

*p i m p i m p i m simile*

**f** **pp** (echo)

**f** **pp** (echo)

**f** **pp** (echo)

**f** **pp** (echo)

**f** **pp** **f** **pp**

**f** **pp** **p** **mf**

## 3. PAISAJE

Jaime M. Zenamon

**Calmo**

*p* *i* *m* *a* *m* *i* *p* *i* *m* *simile*

*mp*

4

*mf*

7

*f* *poco rall. ...*

10

*a tempo* *mf* *dolce*

13

16

*mf* *rall. ... e ... cresc. ...*

# 4. ARPEGE

from "3 Petites Pièces", Op.77

Francis Kleynjans

*Assez lent et expressif, avec langueur et nostalgie*

*faire bien chanter souplement les voix*

## 5. "CHANSON DU MARIN DISPARU"

from "3 Petites Pièces", Op.77

Francis Kleynjans

## Assez grave et pas trop vite

**Assez grave et pas trop vite**

*bien faire chanter les basses*

a tempo

The first system of the musical score for 'The Little Boat' is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The music begins with a 4-measure rest, indicated by a '4' below the staff. The first melodic phrase consists of two measures: the first measure contains a triplet of eighth notes (G4, A4, Bb4) with a '3' below, and the second measure contains a quarter note (Bb4) with a '1' below. This is followed by a 2-measure rest, indicated by a '2' below. The second melodic phrase also consists of two measures: the first measure contains a triplet of eighth notes (G4, A4, Bb4) with a '3' below, and the second measure contains a quarter note (Bb4) with a '1' below. The third melodic phrase consists of two measures, each containing a half note (G4 and A4 respectively). The fourth melodic phrase consists of two measures, each containing a half note (Bb4 and A4 respectively). The fifth melodic phrase consists of two measures, each containing a half note (G4 and F4 respectively). The sixth melodic phrase consists of two measures, each containing a half note (E4 and D4 respectively). The system concludes with a 4-measure rest, indicated by a '4' below. A 'rit.' (ritardando) marking is placed below the staff, with a wedge-shaped line indicating a deceleration from the beginning of the final phrase.

7

Musical score for 'The Rose Tree' (first system). The score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are several slurs indicating phrases. The score includes fingerings (1, 2, 3, 4) and breath marks (indicated by a stylized 'S' symbol). The system ends with a double bar line and a repeat sign.

*en retenant*

a tempo

The first system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4, all beamed together. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4, all beamed together. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3, all beamed together. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3, all beamed together. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3, all beamed together. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2, all beamed together. The eighth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2, all beamed together. The ninth measure contains a quarter note C2, a quarter note B1, and a quarter note A1, all beamed together. The tenth measure contains a quarter note G1, a quarter note F#1, and a quarter note E1, all beamed together. The system ends with a double bar line.

*D.C. al §  
e poi la Coda*

16 *e poi la Coda*



*rit.*

## CODA

*plus lent*

*au loin*

*Fine*

## 6. SAN MARTIN

Oliver Hunt  
(June 1986)

Andante (♩ = 100)

*p* *p* *mf* *p* *i* *m* *a* *m* *i* *p* *i* *p* *p*  
*cresc.* *cresc.* *f* *pp* *f* *p* *cresc.* *f* *p* *cresc.* *f* *mf* *p* *mf* *poco rall.*

## 7. ESTUDIO A LA CUBANA

Ernesto Cordero  
(1986)

**Andante** (♩. = ca. 60 )

Andante (♩. = ca. 60)

*p i m p i m*  
*mf* *marcare un poco il basso*  
*mp* *simile*

5

*mf* *mp*

9

*mf* *mp*

13

*mf* *mp*

17

*mf* *mp*

21

*mf* *mp*

25

*mf* *mp*

29

*mf* *mp*

33

*mf* *mp*

*rall e dim.*

*rall e dim.* .....

a Eladio Scharrón

## 8. VIÑETA II

Ernesto Cordero  
(1986)

Elegante (♩ = 84)

4 *mp*

4 *p* *cresc. e accel. poco* *simile*

7 *p*

10 *f* *a tempo*

13 *rit.* *mp*

16 *rall.*

## 9. MEXICO - 18th September, 1985

Gilbert Biberian  
(19th September 1985)

Slow (♩ = ca. 72)

*p*

*mp*

*p*

*mf* *legato*

*p*

*mp*

*mf*

32

*p* (echo) *mf*

Staff 32-36: Treble clef, key signature of one flat. Measures 32-36. Measure 32 starts with a piano (*p*) dynamic and an 'echo' instruction. Measure 35 starts with a mezzo-forte (*mf*) dynamic. The staff contains a series of eighth and quarter notes, some beamed together, with a long slur spanning from measure 32 to 36.

37

Staff 37-42: Treble clef, key signature of one flat. Measures 37-42. The staff contains a series of eighth and quarter notes, some beamed together, with a long slur spanning from measure 37 to 42.

43

*mf*

Staff 43-47: Treble clef, key signature of one flat. Measures 43-47. Measure 43 starts with a mezzo-forte (*mf*) dynamic. The staff contains a series of eighth and quarter notes, some beamed together, with a long slur spanning from measure 43 to 47.

48

*p* sul ponticello

Staff 48-52: Treble clef, key signature of one flat. Measures 48-52. Measure 48 starts with a piano (*p*) dynamic. The staff contains a series of eighth and quarter notes, some beamed together, with a long slur spanning from measure 48 to 52. The instruction 'sul ponticello' is written above the staff in measures 50-52.

53

*p* sul tasto

Staff 53-58: Treble clef, key signature of one flat. Measures 53-58. Measure 53 starts with a piano (*p*) dynamic. The staff contains a series of eighth and quarter notes, some beamed together, with a long slur spanning from measure 53 to 58. The instruction 'sul tasto' is written above the staff in measures 55-58.

59

*pp* *ppp*

Staff 59-64: Treble clef, key signature of one flat. Measures 59-64. Measure 59 starts with a pianissimo (*pp*) dynamic. The staff contains a series of eighth and quarter notes, some beamed together, with a long slur spanning from measure 59 to 64. The instruction 'ppp' is written below the staff in measures 62-64.

## 10. ESTUDIO PRIMARIO No. 1

Abel Carlevaro

(♩ = 76 - 80)

[illegible]

## 11. ESTUDIO PRIMARIO No. 2

Abel Carlevaro

(♩ = 112 - 116)

Musical score for guitar, 2/4 time, key of F# (one sharp). The tempo is marked as 112 - 116 bpm. The score consists of 32 measures, divided into four systems of eight measures each. The notation includes slurs, accents, and dynamic markings (p, m, i, a). The piece concludes with a *rall.* (rallentando) marking.

# 12. ALL OF THAT TO WHICH THE NAME "JAZZ" IS GIVEN

Brian Hodel  
(1986)

**Tenderly** (♩ = 100 - 144)  
(Jazz waltz feeling)

The musical score is written for guitar and bass in 3/4 time. It consists of six systems of music, each with a treble and bass staff. Fingerings are indicated by numbers 1-4 for fingers and 0 for the thumb. Dynamics include *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *cresc. poco a poco* (crescendo a little at a time). Articulation includes accents (>) and a *rall.* (rallentando) marking at the end. The score includes repeat signs with first and second endings at measures 30-31.

Measures 1-5: *p* → *mf* → *p*

Measures 6-11: *mf* > *mp*

Measures 12-17: *mf* > *p* → *mf* > *p*

Measures 18-23: *cresc. poco a poco*

Measures 24-29: *mp*

Measures 30-31: First ending (1.) and Second ending (2.) with *mf* > and *rall.*

## 13. BAIÃO

Brian Hodel  
(1986)

Brightly, with even rhythm (♩ = 60 - 104)

1. 2.

3. 4.

5. 6.

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917. 918.

919. 920.

921. 922.

923. 924.

925. 926.

927. 928.

929. 930.

931. 932.

933. 934.

935. 936.

937. 938.

939. 940.

941. 942.

943. 944.

945. 946.

947. 948.

949. 950.

951. 952.

953. 954.

955. 956.

957. 958.

959. 960.

961. 962.

963. 964.

965. 966.

967. 968.

969. 970.

971. 972.

973. 974.

975. 976.

977. 978.

979. 980.

981. 982.

983. 984.

985. 986.

987. 988.

989. 990.

991. 992.

993. 994.

995. 996.

997. 998.

999. 1000.

## 14. EPISODE

George Zarb  
(1985)**Lento**

*pp* secretly whispering

*ff* *pp*

*p*

*ff* (*pppp*)

*pp* *sul tasto* *molto lento*

## 15. GREKOS

George Zarb

Andantino (♩ = ca. 76)

*p*

*f*

*p*

*f*

*p*

*cresc.*

*sf*

## 16. BEAR DANCE

Arkoudohoros

George Zarb

16. BEAR DANCE

Arkoudohoros

George Zarb

9

17

25

*f*

## 17. ESTUDIO

Andante

George Zarb

17. ESTUDIO

Andante

George Zarb

5

10

15

19

*p*

*mf*

*mf*

*mf*

ossia

## 18. AUTUMN MIST

Oliver Hunt

Andante

CIII

Musical score for "18. AUTUMN MIST" by Oliver Hunt. The score is in 4/4 time, key of B-flat major, and marked "Andante". It consists of 22 measures across eight staves. The notation includes various fingerings (i, m, a, p), dynamics (p, mp, mf, pp, dim., rall.), and articulation (accents). The piece features a mix of eighth and sixteenth notes, with some measures containing triplets or sixteenth-note runs. The score ends with a double bar line and a "rall." marking.

## 19. LANDSCAPE

Stefan Soewandi

**Poco allegro** (♩ = ca. 144)

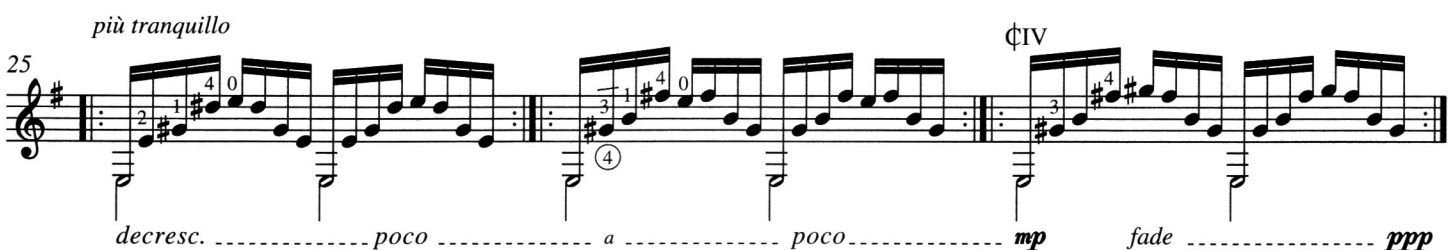
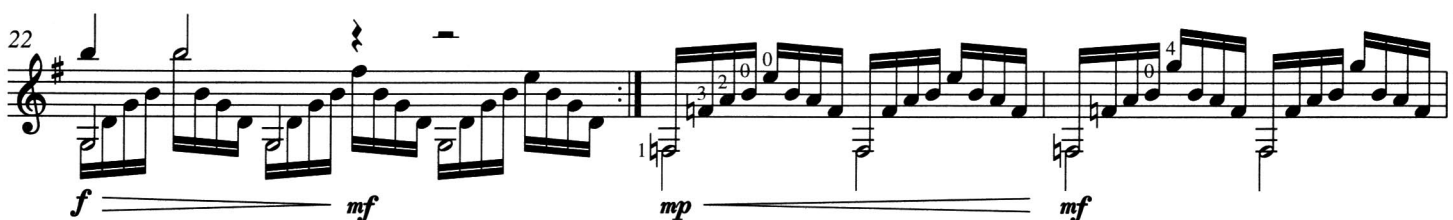
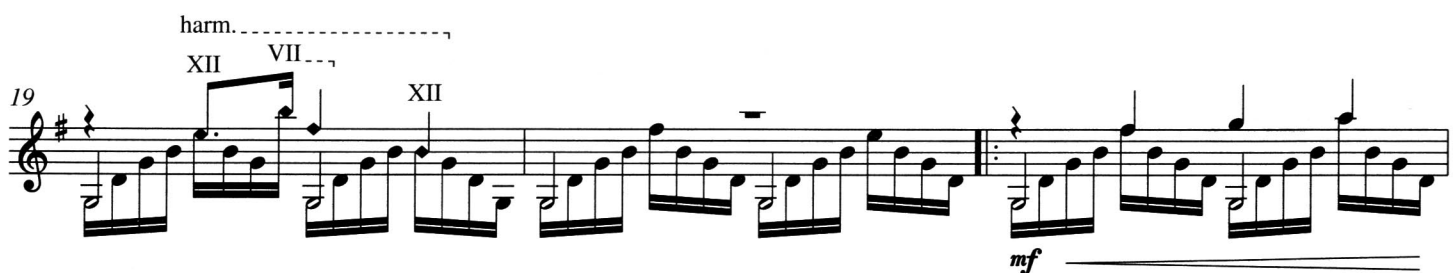
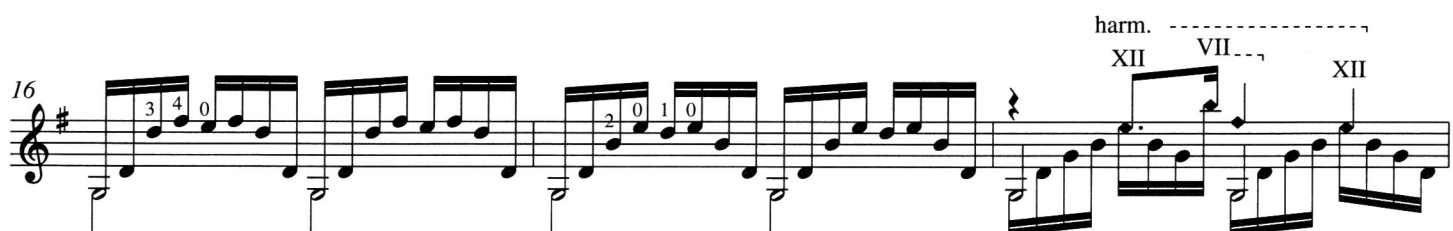
Musical score for "19. LANDSCAPE" by Stefan Soewandi. The score is in 4/4 time, marked **Poco allegro** (♩ = ca. 144). The piece consists of 10 measures. The melody is in G major, starting on G4. The bass line is in C major, starting on C3. The score includes fingerings (p, i, a, m), dynamics (p, f), and articulation (accents, slurs). The piece ends with a repeat sign in the final measure.

## 20. SEA PICTURE

Stefan Soewandi

**Tranquillo**

Musical score for "20. SEA PICTURE" by Stefan Soewandi. The score is in 4/4 time, marked **Tranquillo**. The piece consists of 10 measures. The melody is in G major, starting on G4. The bass line is in C major, starting on C3. The score includes fingerings (p, i, m, a, m, i, p), dynamics (p, mf), and articulation (accents, slurs). The piece ends with a repeat sign in the final measure.



## 21. DRONES

Gilbert Biberian

Tempo di marcia

V

*mf*

6

very crisply - verso il pont.

10 *sul* (5) *f*

ord. II

*sul* (5) sempre *mf*

14 verso il pont. *f*

ord. V

19 *mf*

23 very crisply - verso il pont. *sul* (4) *f*



to Mercedes Otero

## 22. BEAR DANCE

Gilbert Biberian

Andante pomposo (♩ = 80)

mf

6

f

p

11

mf

f

16

mf

ff

21

mf

ff

sfz

## 23. DANZA DEL CUCULO

Carlo Domeniconi

Allegretto

♩III

m

f

♩I

p

5

♩

m

a

m

i

9 *poco rall.* -----

13 *riprendendo*  $\Phi$ III *f*

17  $\Phi$ I *p* *f* *a* *m* *i*

21 *cresc.* ----- *cresc.* -----

25 *un poco rall.*  $\Phi$ II *cresc.* ----- *ff* *a tempo* (3) (4) *f* *rall.* ----- *p*

29 *a tempo*  $\Phi$  *mp* *mp* *p* *rall.* ----- *pp*

33  $\Phi$ III *p* *più p* *p*

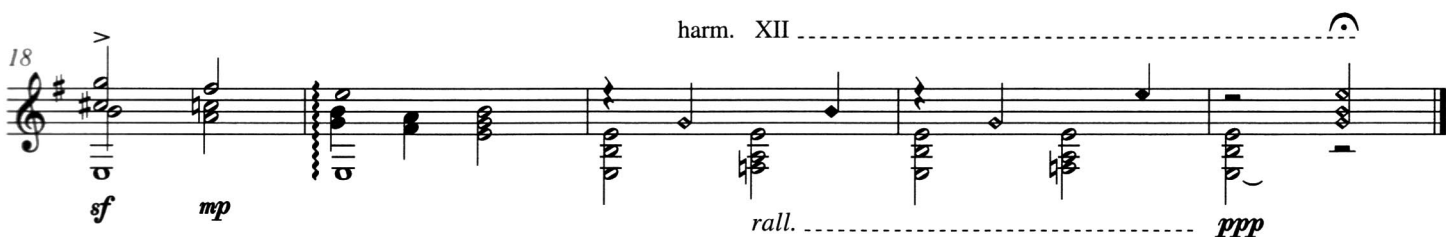
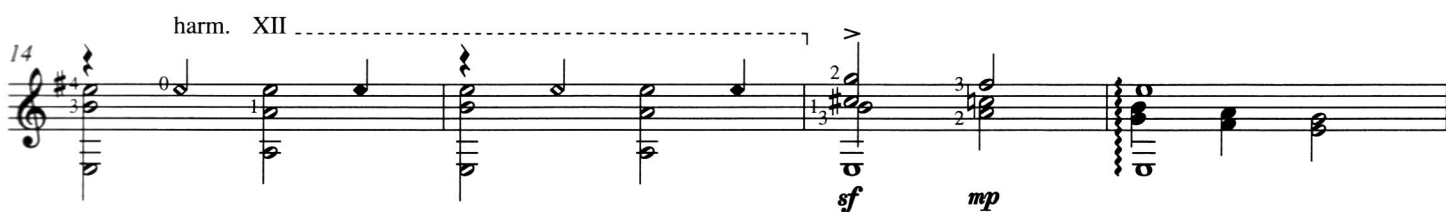
38 *Un poco più lento* (2) *pp* *un poco rall.* *Dal*  $\S$  *al*  $\Phi$  *e poi la Coda*  $\Phi$  CODA *f*

## 24. LA NOCHE

Jaime M. Zenamon

**Lento e calmo**

harm. XII -----



a Carlos Barbosa Lima

## 25. VIÑETA CRIOLLA 1

Ernesto Cordero

Andante con spirito (♩ = ca. 80)

*p i a p i m p i p i a p m i p i a p m i p i*

*mp*

5 *f*

9 *mp*

13 *f* *p*

17 *mp* *mf*

21 *f* *harm. XII* *molto rall.*

25 *mp* *p rall.* *pp* *mf* *CII*

Un poco più lento

## 26. ESTUDIO FUGAZ

Ernesto Cordero

Allegretto con eleganza (♩. = ca. 69)

The musical score for '26. ESTUDIO FUGAZ' is written for a single melodic line in G major (one sharp) and 8/8 time. The tempo is marked 'Allegretto con eleganza' with a quarter note equal to approximately 69 beats per minute. The score is divided into six systems of four measures each.

- Measures 1-4:** Measure 1 starts with a mezzo-piano (*mp*) dynamic. Measures 2 and 3 feature sforzando (*sfz*) accents. Measure 4 ends with a mezzo-forte (*mf*) dynamic.
- Measures 5-8:** Measure 5 begins with a mezzo-piano (*mp*) dynamic. Measure 6 includes a fingering of 3. Measure 7 has a fingering of 2. Measure 8 has a fingering of 1.
- Measures 9-12:** Measure 9 starts with a mezzo-forte (*mf*) dynamic. Measure 10 has a sforzando (*sfz*) accent. Measure 11 has a mezzo-piano (*mp*) dynamic. Measure 12 has a sforzando (*sfz*) accent.
- Measures 13-16:** Measure 13 begins with a mezzo-forte (*mf*) dynamic. Measures 14, 15, and 16 feature complex chordal textures with multiple notes beamed together.
- Measures 17-20:** Measure 17 starts with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. Measures 18, 19, and 20 continue with complex chordal textures.
- Measures 21-24:** Measure 21 begins with a forte (*f*) dynamic. Measure 22 has a mezzo-piano (*mp*) dynamic. Measure 23 has a mezzo-forte (*mf*) dynamic. Measure 24 ends with a forte (*f*) dynamic.

Throughout the piece, various fingering numbers (0, 1, 2, 3, 4) are indicated below the notes. The score also includes several slurs and accents to guide the performer.

24

## 27. THE DEVIL'S PLAYGROUND

Brian Hodel

**Animato** (♩ = 80)

*mf*

*p*

*cresc. poco a poco*

*D.C. al  $\oplus$   
e poi la Coda*

*allarg.* *rit.*

**CODA**

*p* *f*

to Jenny Wormald

## 28. PETIT PRELUDE

Gilbert Biberian

III  
*p m i a m a i m*

I  
*p m i a m a i m*

III  
*simile*

I

5

9

13

17

21

25

29

33

*mf*

*p*

*mf*

*f*

*mf*

*rall.*

## 29. REGGAE SUNRISE

Martin Byatt

Allegro ( $\text{♩} = 88$ )

④  
⑤  
*f* *p* *f*

6

11  
*mp*

16  
*f*

20  
1.  
*p*

24  
2.  
*p*

28  
*f* *ff*

32

36

(♩. = 72)

ECH 750

## 31. RECUERDO

Jaime M. Zenamon

Moderato

4

CII

7

1.

2.

poco rall.

10

a tempo

mf

cresc.

f

CIV

13

CII

rall.

CODA

17

mf

molto rall.

D.C. al  $\oplus$   
e poi la Coda

## 32. CASCADE

Jaime M. Zenamon

Moderato

m i m  
 2 3 0  
 f (2) p f (2) (3) p f

3  
 4 p f (2) (3) (4) (5) p f

5  
 4 5 6 p f

7 *ritmico*  
 1 2 3 4 5 f

11 II  
 p subito mf f p

14  
 f p f p f

16  
 p f p f poco

19 a tempo  
 poco rall. ..... leggero

## 33. EFFECTS

George Zarb

pizz.-----  
 7 pizz.-----  
 13 pizz.-----  
 19 pizz.-----  
 25 pizz.----- ponticello  
 32  
 38 pizz.----- pizz.-----  
 44 Tambora (con pulgar)

Musical score for "33. EFFECTS" by George Zarb, featuring various pizzicato and ponticello effects. The score is written in 3/4 time and includes dynamic markings such as *p*, *mf*, *f*, and *pp*. The piece is divided into measures, with measure numbers 7, 13, 19, 25, 32, 38, and 44 indicated. The score includes various musical notations, including notes, rests, and articulation marks.

## 34. ESTUDIO

(Poco libero)

Abel Carlevaro

[ Le note con il segno x  
devono essere ritenute. ]

(♩ = ca. 84)

CIII

The musical score for 'The Wind' by Gustav Mahler, measures 1-10, is presented on a single staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is characterized by rapid sixteenth-note passages and various ornaments. Dynamics include *mf* (mezzo-forte) and *p* (piano). The score includes fingerings (1-4), breath marks (X), and articulation marks (i, m). A crescendo hairpin is visible in measures 4-5, and a decrescendo hairpin is in measures 8-9. The notation includes many accidentals and slurs, indicating a highly technical and expressive piece.

CI

The musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing triplets. The lyrics 'The Rose Tree' are written below the staff. The score includes various musical notations such as accidentals, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a final cadence.

[illegible]

The musical score for 'The Rose Tree' is presented on a grand staff with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The piece begins with a piano (p) dynamic. The melody in the treble clef features eighth and sixteenth notes, with triplets and a 'ten.' (tenu) marking. The bass clef provides a simple accompaniment with dotted half notes and eighth notes. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'a tempo'. The piece concludes with a final chord and a fermata.

The musical score for the 'poco rall.' and 'ten.' sections is shown. The 'poco rall.' section begins with a treble clef and a key signature of one sharp (F#). The tempo marking 'poco rall.' is written above the staff. The music features a series of eighth and sixteenth notes, with a fermata over a half note. The 'ten.' section follows, marked with a 'ten.' above the staff. It continues with similar rhythmic patterns, including a fermata over a half note. The score concludes with a final measure marked with a fermata and a half note.

## 35. ESTUDIO

(Movimiento alternado)

Abel Carlevaro

(♩.♩ = 44)

Musical score for "35. ESTUDIO" by Abel Carlevaro. The score is in 7/8 time and consists of 31 measures. It features a single melodic line on a treble clef staff. The music is characterized by frequent rests and a variety of note values, including eighth, quarter, and half notes. Fingerings (i, m, a) and bowing (p, p) are indicated throughout. The piece includes dynamic markings such as "p" (piano) and "ten." (tension). A "poco rall." (slightly slowing down) is marked at measure 18, and "a tempo" is marked at measure 22. The score ends with a "meno" (less) marking at measure 31.

a Carlos Barbosa Lima

## 36. VIÑETA CRIOLLA III

Ernesto Cordero

Ritmico (♩ = ca. 72)

5 *mp*

9 *mf* un poco metallico

13 *f* un poco metallico

18 *mf*

23 *ff subito* *mp*

28 *mf*

33 *f* *pizz.* *f* (secco) *p dolce*

*nat.*

*p cresc. un poco*

*p dolce*

*ff subito*

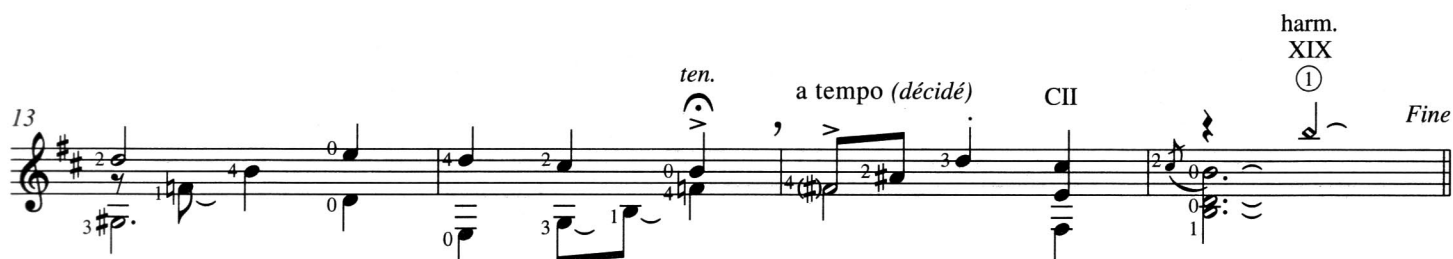
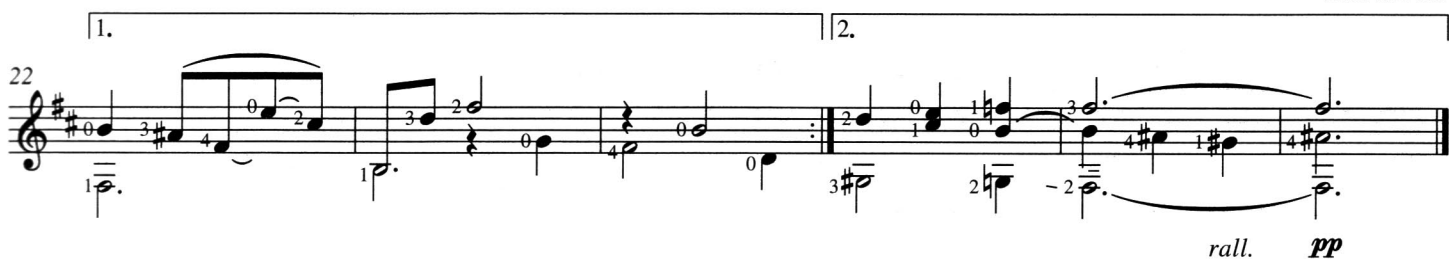
*pizz.*

*nat.*

# 37. VALSE

en si mineur  
from "3 Petites Pièces", Op.77

Francis Kleynjans

**Assez vif et bien enlevé***a tempo (fluide)**D.C. al Fine*

## 38. SIMPLE MELODIE

en la majeur

Francis Kleynjans

Pas trop vite, avec un discrète pointe de nostalgie

(♩ = ca. 84)

*comme une ballade bien chanté, avec simplicité*

*a tempo*

*rit.*

*tranquille*

*ff sans ralentir*

*rall. tendrement (sur la touche)*

*en s'éloignant*

*imperceptible laissez sonner jusqu'à extinction*

## 39. CAKEWALK

Richard Charlton

Andante (♩ = ca. 96)

mf

f

4#

2b

30

gliss.

p

al Coda

CV

CIII

24 *f*

26

29

32

harm. XIII  
① 2

CODA

*D.C. al Coda*

39

*mp*

*dim.*

43

*p*

47

*pp*

*f*

## 40. DOWN AND OUT

Martin Byatt

Andante (♩ = ca. 96)

5 *mf* *CI* *nat.* *pont.*

9 *CI* *sub. p* *ΦII*

13 *CI* *CI* *f* *p* *f* *rit.*

17 *a tempo*

21 *CI*

25 *CI* *ΦII* *p* *rit.*

29 *CIII* *CIII* *CIII* *rubato* *5* *rit.*

## 41. MOTIVO DE DANZA

Jaime M. Zenamon

**Moderato**

4 *mf* *a tempo* *simile* *poco rit.* *mp espress.* *cresc.* *cresc.*

8 CII *al Coda* *a tempo* *rall.* *mf*

12 *f molto espress.*

16 *simile*

19 *cresc.* *f* *simile*

22 *D.C. al e Coda* *rall.*

25 CODA  $\frac{1}{2}$  CIV  $\frac{1}{2}$  CVII  $\frac{1}{2}$  CIX *poco* *rall.* *mp*

## 42. CHINESE BLOSSOM

Jaime M. Zenamon

**Lento**

*mp molto espress.*

3

4

5

6

9

12

15

1.

2.



## 43. PRELUDIO

Jaime M. Zenamon

**A piacere**

*p i m a p a m i*

*simile*

*mp*

*cresc.*

$\left(\frac{1}{2} \text{ CII}\right)$

*f*

$\left(\frac{1}{2} \text{ CII}\right)$

*mf*

*cresc.*

*a tempo*

$\left(2^{\text{nd}} \text{ time poco rit.}\right)$

*p sub.*

*cresc.*

$\left(\frac{1}{2} \text{ CII}\right)$

*a tempo*

$\left(2^{\text{nd}} \text{ time poco rit. e dim.}\right)$

*mp*

*a tempo*

*rall.*

*p*

*rall.*

*pp dolce*

pour Elke

## 44. PETITE VALSE INTIME ET SENTIMENTALE

Pas trop vite (♩ = ca. 126 - 132)

Francis Kleynjans  
Op. 81

CH ..... 1/2 CVII .....

*souple et tendrement chanté*

*simile*

CII .....

*poco rit.*

CVII .....

1. 1/2 CV ..... 2. 1/2 CV

*rit.*

*pp*

Op. 94, No. 2

[illegible]

Op. 79, No. 2

ECH 750

## 47. LE MOULIN DE LOYA

Barcarolle

Pas vite et bien rythmé (♩. = ca. 52)

Francis Kleynjans

Op. 19

Musical score for "Le Moulin de Loya" by Francis Kleynjans, Op. 19. The score is in G major (one sharp) and 12/8 time. It consists of 12 measures across five systems. The tempo is "Pas vite et bien rythmé" (♩. = ca. 52). The piece is a Barcarolle. The score includes various musical notations such as fingerings, dynamics (*mf*, *f*, *p*, *pp*), articulation (accents, slurs), and performance instructions (*simile*, *rit.*, *rall.*). Measure numbers 1, 2, 4, 5, 7, and 9 are indicated at the start of their respective systems. The key signature has one sharp (F#). The time signature is 12/8. The piece ends with a double bar line and a fermata over the final chord.

## 48. MINIATURE I

Ricardo Iznaola

Andantino (♩ = ca. 92)

mp

5

10

15

$\frac{1}{2}$  CIII

a tempo

*a*

*m i m*

*simile*

diminuendo e ritard.

20

CI .....

24

a tempo

*i m a m i*

*simile*

*poco rit.*

27

30

$\frac{1}{2}$  CIII .....

*rall. molto*

*p*

## 49. MINIATURE II

Ricardo Iznaola

Cantabile (♩ = ca. 60)

*mf* *semplice*

*m* *a* *i* *p*

5  $\frac{1}{2}$  CI

9 *p* *mp* *grazioso, distaccare il canto*

12

15  $\frac{1}{2}$  CI *crescendo*

18 *diminuendo* *ritard.* *p* CI



## 50. EL JARDÍN DE LOS LAGARTOS

Ernesto Cordero

Tranquillo e misterioso (♩ = ca. 56)

V *mp* lasciare vibrare sempre

a tempo

poco rall. senza rigore di tempo

CII CII  $\frac{1}{2}$  CI CI

CIII a tempo

poco rall.

18 *poco rall.* *a tempo*  $\frac{1}{2}$  CII ..... //

$\frac{1}{2}$  CV .....

20 CII ..... CII ..... ② ③

$\frac{1}{2}$  CV .....  $\frac{1}{2}$  CV .....

24  $\frac{1}{2}$  CI ..... CI ..... ②

*ten.* 28 *perdendosi*

harm. XII ..... ① ② ..... harm. XII

30 ..... harm. XII ②

32 ..... *pp* ..... *ppp*

*rall.* .....

15 de Junio de 1990  
Madrid

## 51. BERCEUSE

Con moto (♩ = ca. 144)

Richard Charlton

$\frac{1}{2}$  CVIII -----,  $\frac{1}{2}$  CVII -----,  $\frac{1}{2}$  CV -----

5

8 *al Coda* XII 8va -----, 1 2 4 1

$\frac{1}{2}$  CV -----

11 ① 4 3 4 -4 1 4 1 2 3 0 4

14 4 3 4 2 3 0

17 *a tempo* *poco rit.* 3 1 2 1 2 1 2 1

$\frac{1}{2}$  CV -----

20 ② 3 4 3 1 3 1 3 1 3 1 3 1

23

26

29

32

35

38

41

44

*mf*

*f*

*espress. p*

*a tempo*

*rit.*

*pp*

*rall.*

*harm. XII*

*harm. V*

*2nd time D.S. al Coda*

*CODA*

*CV*

## 52. P.C. IN BLUE

Martin Byatt

Andante (♩ = ca. 108)

9 *mf* *mp*

CVII CIII

18 *f* *ff*

25 *cresc.* *ff*

30

35 *mf*

41 *f*

47 *mf* *rall.*

## 53. CANCION DE CUNA

Jaime M. Zenamon

Lento sostenuto

 $\frac{1}{2}$  CII

*mp*  
*molto espress.*

4

9

14

18

22

25

28

CII

$\frac{1}{2}$  CIII

CVII

CVI

CIX

$\frac{1}{2}$  CV

CII

CVII

CVI

$\frac{1}{2}$  CII

$\frac{1}{2}$  CV

$\frac{1}{2}$  CIII

$\frac{1}{2}$  CII

*cresc.*

*rall.*

1.

2.

*p*

## 54. SADMOOD

Andante

Jaime M. Zenamon

*mf* *a m i a m i a m i a m* *i i* *simile* *etc.*

$\frac{1}{2}$  CVII CV

3

5

7 CV CIII  $\Phi$  *al Fine*

*poco menos como un coral* *molto rall.* ⑤

$\frac{1}{2}$  CIII CIII

9

13 XII CI

17

*accel. e cresc.*

21 *D.C. al  $\Phi$*  *e Fine* *Fine* *meno* *p* *rit.*

*mp*

## 55. OMAGGIO A A.CARLEVARO

Carlo Domeniconi

③

*f*

②

*p*

CIII ...

4

*f*

7

10

13

16

*ff*

19

*Fine*

V.S.

23 *dolce*

26

29

32 *CI* *D.C. al* *poi:* *dal* *alla fine*

## 56. ALBA

Carlo Domeniconi

6 *mp*

11 *mf*

11 *mp*

16

21

26

cresc.

29

*f*

33

36

CIII

40

*p p p* *i m a* *p i m* *i a m* *i p m* XII V

D.C. al

poi:

(rall. 2nd time)

44

## 57. ESTUDIO POETICO

George Zarb

Andante (♩ = ca. 76)

CII -----

*mf* con espressione

*p*

$\frac{1}{2}$  CII ----- CII -----

$\frac{1}{2}$  CII -----

*poco rit.* *p*

*poco rit.* *mf* *poco rit.*

*poco rit.* *p*



à Robert Brightmore

## 58. AMERTUME No. 4

en sol mineur

Francis Kleynjans

Op. 79, No. 4

**Pas trop vite, souple et expressif avec élégance**

(♩ = ca. 112)

CI-----

*bien lié et amplement chanté d'une sonorité moelleuse.*

*simile*  $\text{al} \oplus$

*rit.*

*rall.*

*mf* *f* *mf* *f*

*mf* *f* *rit.* *mf* *f* *rit.*

*D.C. al*  $\text{al} \oplus$

*mf* *f* *p* *p* *rit.*

*avec force*

*mf* *f* *mf*

*avec passion, désespéré*

*suspendre . . . .* CIII-----

*mf* *pp*

**Tempo di mazurka (mais modéré)**  
(♩ = ca. 104 - 108 )

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GEMA

## 60. CHANSON 'POUR DELPHINE'

Lent et langoureux

Francis Kleynjans

Op. 84

1/2 CII -----

*a* *p* *i* *m* *m* *a* *m* *i* *a* *p* *m* *a* *simile*

*p* *mf* *poco rit.* *p* *mf* *p*

*souple et tendrement chanté, avec une certaine liberté*

5 1/2 CII ----- 1/2 CI -----

*f* *p* *tasto* *f* *mf* *p* *rit.*

9 *a tempo* 1/2 CII -----

*p* *mf* *p*

13 1/2 CII ----- 1/2 CI -----

*tasto* *f* *rall.* *rit.*

17 *a tempo* CII -----

*p* *f* *souple . . . .* *rit.*

21 *a tempo* CII ----- 1. CI -----

*f* *f* *rit.*

24 2. (1/2 CII) ----- 8va- XIX XII- XIV

*p* *rit.* *rall.* *très lent* *molto rit.* *p*

(a tempo) XIX